



*Application
Guidelines for
Fiscal Years
1995 and 1996*

95/96 Museum

Application Calendar

These guidelines cover two fiscal years, 1995 and 1996. The Museum Program will not be sending out new guidelines until October 1995.

Category	Fiscal Year	Application Postmark Deadline	Announcement of Grant Award or Rejection	Earliest Project Beginning Date
Professional Development				
	FY 95	Feb. 1, 1994	October 1994	Oct. 1, 1994
Museum Training	FY 96	Feb. 1, 1995	October 1995	Oct. 1, 1995
Fellowships for Museum Professionals	FY 95	Feb. 1, 1994	October 1994	Oct. 1, 1994
	FY 96	Feb. 1, 1995	October 1995	Oct. 1, 1995
Utilization of Museum Resources				
Presentation of Collections	FY 95	June 1, 1994	December 1994	Jan. 1, 1995
	FY 96	June 1, 1995	December 1995	Jan. 1, 1996
Education	FY 95	June 1, 1994	December 1994	Jan. 1, 1995
	FY 96	June 1, 1995	December 1995	Jan. 1, 1996
Catalogue	FY 95	June 1, 1994	December 1994	Jan. 1, 1995
	FY 96	June 1, 1995	December 1995	Jan. 1, 1996
Care of Collections				
Conservation	FY 95	Sept. 15, 1994	March 1995	April 1, 1995
	FY 96	Sept. 15, 1995	March 1996	April 1, 1996
Collection	FY 95	Sept. 15, 1994	March 1995	April 1, 1995
Maintenance	FY 96	Sept. 15, 1995	March 1996	April 1, 1996
Special Exhibitions				
	FY 95	Nov. 7, 1994	June 1995	July 1, 1995
	FY 96	Nov. 6, 1995	June 1996	July 1, 1996
Special Projects		See Special Projects on page 30.		

Note that this booklet contains **one** Organization Grant Application Form NEA-3 (Rev.), **one** Individual Grant Application Form NEA-2 (Rev.), and **one** copy of required Supplementary Information Questions. **If you plan to apply in more than one category and/or in consecutive years**, please make photocopies of the blank Application Form(s) after attaching the NEA mailing label (see instructions on page 40), and applicable supplementary information questions.

LATE APPLICATIONS AND APPLICATIONS DETERMINED BY THE PROGRAM AND PANEL TO BE INCOMPLETE WILL BE REJECTED. The Arts Endowment will not accept any application materials by electronic transmission (e.g., FAX).

The Museum Program can be reached at:

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001
202/682-5442
202/682-5496 Voice/T.T. (Text-Telephone, a telephone device for hearing impaired individuals)

Table of Contents

Preface	2
Introduction	5
We Fund	5
We Do Not Fund	5
Eligibility Requirements	5
Application Instructions	5
What Happens to Your Application	6
Grant Awards	7
Changes in the Fiscal Years 1995 and 1996 Guidelines	9
Categories of Funding	12
Professional Development	12
Museum Training	12
Fellowships for Museum Professionals	14
Utilization of Museum Resources	16
Presentation of Collections	16
Education	19
Catalogue	21
Care of Collections	23
Conservation	23
Collection Maintenance	26
Special Exhibitions	28
Special Projects	30
Indemnity Program	30
Other Programs of Interest	31
Application Information	34
Legal Requirements	34
Assurance of Compliance	34
Methods of Funding for Organizations	38
Submitting Your Application	39
Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)	40
Application Forms for Organizations	45
Organization Grant Application Form NEA-3 (Rev.)	45
Supplementary Information Questions	49
Submission of Slides Supplementary Information Sheet	67
Application Form for Individuals	69
Individual Grant Application Form NEA-2 (Rev.)	69
Application Acknowledgment Cards	Back cover

Preface

Statement of Mission National Endowment for the Arts

The National Endowment for the Arts, an independent agency of the Federal Government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, programs, and procedures, in addition to making recommendations on grant applications.

Preamble

Throughout the ages, humanity has striven to go beyond the limits of the immediate physical world to create that which was not there before and thus nourish the human spirit. The first record of our perception of the world around us was through art scratched on cave walls, carved in stone, or modeled in clay. Our need to make, experience, and comprehend art is as profound as the need to speak. It is through art that we can understand ourselves and our potential. And it is through art that we will be understood and remembered by those who will come after us.

This nation's governance is based on our people's commitment to freedom of imagination, thought, and expression. Our many aesthetic and cultural traditions are precious to us—for the rich variety of their beauty and as a symbol of the diverse nature of the United States.

Primary support for the arts has always come directly from the people of this nation: artists in localities all across the country who create and sustain the arts and contributors who support the arts out of conviction and as a matter of civic and regional pride.

It was in this context that the National Foundation on the Arts and the Humanities Act was enacted in 1965. The Congress found that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter of private and local initiative, is also an appropriate matter of concern to the Federal Government"

The Congress also found that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent"

Mission

The mission of the National Endowment for the Arts is:

- To foster the excellence, diversity, and vitality of the arts in the United States and
- To help broaden the availability and appreciation of such excellence, diversity, and vitality.

In implementing its mission the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content.

Implementation

Who: The Endowment assists individual artists; those who act on behalf of artists or audiences; organizations whose primary intention is artistic or educational; and state and local arts agencies. Demonstrated or potential excellence and capacity to conceive, develop, or present a work of art are primary criteria.

(Continued on next page)

Statement of Mission
National Endowment for the Arts,
continued

What: Endowment activities:

- Demonstrate national recognition of the importance of artistic excellence.
- Provide opportunities for artists to develop their talents.
- Assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value.
- Assure preservation of our cultural heritage.
- Increase the performance, exhibition, and transmission of art to all people throughout the nation.
- Deepen understanding and appreciation of the arts among all people nationwide.
- Develop international interchange that benefits American artists, arts organizations, and/or audiences.
- Encourage serious and meaningful art programs as part of basic education.
- Stimulate increasing levels of non-Federal support of the arts.
- Improve the institutional capacity of the best of our arts organizations to develop, produce, present, and exhibit bold and varied fare.
- Provide information about the arts, their artistic and financial health, and the state of their audiences.

How: The Endowment, in conjunction with private and public partners, carries out its mission through grants programs and a wide range of leadership and advocacy activities. The Endowment also serves as a national forum to assist in the exchange of ideas and as a catalyst to promote the best developments in the arts and education about them. The Endowment's grants programs include individual, project, and longer term institutional support.

The Chairman's decision-making is guided by advisory peer panel review and the National Council on the Arts and by additional advice from the artistic fields and their public and private supporters. The Endowment works closely with its public partners (the state and local arts agencies) to reflect regional, state, and local perspectives and assist cooperation in implementation of government arts support programs. The Endowment's programs are aimed at benefiting all people of this nation regardless of sex, race, creed, national origin, disability, age, or habitat.

Excerpted Authorizing
Legislation

A portion of the Arts Endowment's authorizing legislation states--

"20 U.S.C. Sec. 954 (sec. 5) NATIONAL ENDOWMENT FOR THE ARTS

"(c) The Chairperson, with the advice of the National Council on the Arts, is authorized to establish and carry out a program of contracts with, or grants-in-aid or loans to, groups or, in appropriate cases, individuals of exceptional talent engaged in or concerned with the arts, for the purpose of enabling them to provide or support--

"(1) projects and productions which have substantial national or international artistic and cultural significance, giving emphasis to American creativity and cultural diversity and the maintenance and encouragement of professional excellence;

"(2) projects and productions, meeting professional standards or standards of authenticity or tradition, irrespective of origin, which are of significant merit and which, without such assistance, would otherwise be unavailable to our citizens for geographic or economic reasons;

(Continued on next page)

- "(3) projects and productions that will encourage and assist artists and enable them to achieve wider distribution of their works, to work in residence at an educational or cultural institution, or to achieve standards of professional excellence;
- "(4) projects and productions which have substantial artistic and cultural significance and that reach, or reflect the culture of, a minority, inner city, rural or tribal community;
- "(5) projects and productions that will encourage public knowledge, education, understanding, and appreciation of the arts;
- "(6) workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;
- "(7) programs for the arts at the local level;
- "(8) projects that enhance managerial and organizational skills and capabilities;
- "(9) projects, productions, and workshops of the kinds described in paragraphs (1) through (8) through film, radio, video, and similar media, for the purpose of broadening public access to the arts; and
- "(10) other relevant projects, including surveys, research, planning, and publications relating to the purposes of this subsection."

Endowment Information

Information about the Endowment and its programs is contained in the Guide to the National Endowment for the Arts, which is available from:

Public Information Office, Room 803
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001
202/682-5400
202/682-5496 Voice/T. T. (Text-Telephone, a telephone device for hearing impaired individuals)

Visually or learning impaired people may obtain assistance in acquiring a cassette recording of these or any other Endowment Program's guidelines and the Guide to the National Endowment for the Arts by writing or calling:

Office for Special Constituencies, Room 605
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001
202/682-5532
202/682-5496 Voice/T. T. (Text-Telephone, a telephone device for hearing impaired individuals)

Please specify which publication (e.g., the Guide to the National Endowment for the Arts or a specific Program's current guidelines) you wish to have recorded.

Introduction

The Museum Program of the National Endowment for the Arts is designed to meet the evolving needs of the museum field through assistance for projects primarily of artistic significance. It is guided by three basic policies:

- All types of museums are eligible to receive funds for projects primarily of artistic significance.
- The quality of a project, not the size or location of the applicant institution, is the major criterion used in evaluating applications. Projects should be of the highest artistic level on a national or regional basis.
- The Program will be responsive and remain flexible enough to consider any worthwhile project.

We Fund

- Museums.
- Organizations that perform museum functions.
- Organizations that serve or cooperate with museums.
- Museum professionals.

We Do Not Fund

- New construction (see "Other Programs of Interest/Challenge Grants" on page 31).
- Major structural modifications of buildings.

Eligibility Requirements

ORGANIZATIONS

While accreditation by the American Association of Museums is not an eligibility requirement, the Endowment generally uses the definition of museums developed by the AAM: ". . . a nonprofit institution essentially educational or aesthetic in purpose with professional staff, which owns or utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."

In addition to museums, organizations that serve museums, organizations that perform museum functions, state arts agencies and regional arts organizations are also eligible to apply to the Museum Program.

Applicant organizations must meet the "Legal Requirements" on page 34. Former grantees must also meet the "Reporting Requirements" on page 8. In general, organizations should be in operation two years prior to submitting an application.

INDIVIDUALS

Only currently employed full-time museum professionals may apply for fellowships. Applicants must be United States citizens or permanent residents of the U.S. Former grantees must also meet the "Reporting Requirements" on page 8.

ORGANIZATIONS applying for support should consult the "Instructions for Completing Organization Grant Application Form" on pages 40-43 and the "Special Application Requirements" that appear in each category. These requirements describe the materials you will need to include in your application package.

INDIVIDUALS applying for support should refer to "Fellowships for Museum Professionals" on pages 14-15 for instructions on how to apply.

(Continued on next page)

Application Instructions

Application Instructions,
continued

The completed application form and the responses to the supplementary questions for each category are the primary materials that advisory panelists use in evaluating applications. In most categories, required visual materials are also essential. It is important that all items are completed clearly and concisely. If you plan to submit more than one application, please submit each application under separate cover.

If you have questions or need any help with your application, write or phone:

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001
202/682-5442
202/682-5496 Voice/T.T. (Text-Telephone, a telephone device for hearing impaired individuals)

Access

Because the achievement of access for disabled individuals, as directed by Federal law, frequently requires long-range planning and budgeting, the Endowment encourages applicants to consider access issues in early planning stages of programs and services. Costs of program accommodations for individuals with various disabilities (e.g., audio description, sign language interpreters, cassette recordings of printed materials, or large print labeling) are generally eligible project costs. For more information, see "Other Programs of Interest/Office for Special Constituencies" on page 33.

Deadline Dates

Application packages, including all required supplementary materials, must be postmarked no later than the deadline date for your category. See the Application Calendar inside the front cover of these guidelines.

Late applications and applications determined by the Program and Panel to be incomplete will be rejected.

The Arts Endowment will **not** accept any application materials by electronic transmission (e.g., FAX).

**What Happens to
Your Application**

After being processed by the Museum Program staff, applications go through a three-step process: 1) review by a Museum Advisory Panel, 2) review of the advisory panel's recommendations by the National Council on the Arts, and 3) decision by the Chairman of the National Endowment for the Arts on those applications recommended for funding by the Council.

The Advisory Panel is a continually rotating committee composed of experts from the museum field and a knowledgeable layperson. The panel reviews applications in closed session, and then, in open session, provides guidance on general policy and procedures and on the program's guidelines for the following year. During application review, the panel discusses applications and supporting materials in light of the Review Criteria in the existing guidelines, and makes recommendations for funding.

The Panel's recommendations are forwarded to the National Council on the Arts, a 26-member presidentially-appointed body, for its review in open meeting, at which individual grant applications and supporting materials may be discussed. The National Council makes its recommendations to the Chairman of the Arts Endowment on applications it recommends for funding and decides those to be rejected.

(Continued on next page)

What Happens to
Your Application,
continued

The Chairman of the National Endowment for the Arts then decides whether or not to fund applications recommended by the Council.

Only after this entire process is complete are applicants notified in writing of funding decisions. The notification dates are listed inside the front cover of this guideline booklet. Please do not seek information on the status of your application prior to this date.

Applicants are encouraged to contact the Museum Program staff for information concerning the review of their application after official notification has been received. If denied applicants choose to contact the Museum Program, they must do so within 30 days of such notification. Applicants are also invited to attend meetings of the National Council on the Arts as well as the open sessions of Advisory Panel meetings.

Grant Awards

Scope of Projects

Grants are awarded for specific projects, not for general operating support. Do not plan new programs that are beyond your means or that can be sustained only with continued Arts Endowment funding.

Changes in Projects

Grantees are expected to carry out a project consistent with the proposal approved for funding by the Arts Endowment as described in the grant award letter. If changes in the project are necessary, the grantee must send a written justification to the Museum Program. The Endowment's Grants Office will notify the grantee **in writing** as to the Arts Endowment's determination on its request. Project amendment requests are considered on a case-by-case basis. Approval is not guaranteed.

Grant Amounts

The Arts Endowment frequently funds projects at a lower amount than that requested owing to the limited funds available. Applicants notified that a grant has been recommended at less than the amount requested may be asked to revise the project budget. The revision may involve a reduction in the scope of activities and/or an adjustment of the budget to include increased funds from non-Endowment sources.

Matching Funds

A grant may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a dollar-for-dollar basis. Please refer to each category for special matching requirements. The required matching funds should come from cash contributions, earned income, or other grants. In-kind contributions (such as donated space, supplies, and services) may also be used as part of the match. Applicants are urged to seek support from private sources as well as from their state and local governments.

Funds from the National Endowment for the Humanities and the Institute of Museum Services may not be used to match Arts Endowment Museum Program grants. Other Federal funds may not be used to match Arts Endowment Museum Program grants, unless the statutory authority for such funds specifically allows them to be used as match for Federal grants.

Fellowships to individuals are made on a non-matching basis.

(Continued on next page)

Period of Support The period of support should span the full amount of time necessary to plan, execute, and close out the project. Please allow sufficient time in order to avoid requests for extensions. If requests for extensions of the grant period are necessary, they should be in the form of a letter addressed to the Museum Program and should include the grant number, new end date, and a clear reason for the requested extension. Requests will be considered on a case-by-case basis. Approval is not guaranteed.

Continuing Support Panelists annually review each application on its merits and in competition with other applications in the same category. An award granted one year does not imply Endowment support in subsequent years.

Special Notes Organizations may not receive grants from more than one Arts Endowment Program (or category) for the same expenses.

If you are recommended for a **grant of more than \$100,000**, Section 319 of Public Law 101-121 regarding restrictions on lobbying applies. This law establishes restrictions beyond those already in effect. Before such an award, or any amendment thereto, can be made, you must provide the Endowment with certain materials. The Endowment's Grants Office will contact you with further information as necessary.

Reporting Requirements

Progress Reports: A Progress Report could be required of any Arts Endowment grant recipient. Grant award letters will clearly indicate if a grantee is required to submit a Progress Report. Recipients of grant award letters that exclude this requirement should presume that they do not have to submit Progress Reports. If, subsequent to the award, this determination changes, the grantee will be notified in writing.

Final Reports: At the end of the grant period, the Endowment requires Final Report packages from grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter.

Former grantees who fail to submit required Final Reports for any grant(s) are ineligible to receive subsequent funding for five years following the Final Reports due date of the grant(s) unless the delinquent Final Report packages are submitted earlier. Acceptability of Final Reports may also affect eligibility. This policy begins with grants awarded in FY 1984 (i.e., any grant letters dated on or after October 1, 1983).

To maintain or reestablish eligibility, immediately mail any delinquent Final Reports to:

Grants Office/Final Reports Section, Room 204
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

Do not include Final Reports as part of your new application package.

Acknowledgment of Endowment Support

If you receive a grant, all published materials and announcements regarding the project should credit the Arts Endowment. When funds are used to support a catalogue or exhibition, for instance, this should be acknowledged with the following statement in the catalogue and in all published materials and announcements of the exhibition: "This catalogue (exhibition) was supported in part by a grant from the National Endowment for the Arts, a Federal agency." If the Arts Endowment is listed as one of a number of donors, its placement in the list should have an appropriate relationship to other sources of support.

Note on Publications

The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing.

It is a requirement of any grant which supports the publication of a catalogue that one copy of that catalogue be sent to the United States Information Agency. Do not send the catalogue to the Endowment, but to the following address:

Program Officer
Arts America Program
United States Information Agency
301 4th Street, S.W., Room 567
Washington, DC 20547

The National Endowment for the Arts strongly encourages grantees who produce books or other publications for dissemination to take advantage of the free cataloguing service of the Cataloguing-in-Publication Division of the Library of Congress.

Cataloguing-in-Publication provides publishers with cataloguing data to be printed in the book. Having the data in the book speeds the library cataloguing process and gets the book into immediate circulation--to the benefit of author, publisher, and reader.

For procedural information, call or write:

Library of Congress
Cataloguing-in-Publication Division
101 Independence Avenue, S.E.
Washington, DC 20540
202/707-9797

Changes in the Guidelines for Fiscal Years 1995 and 1996

Applicants should take special note of the major guideline changes outlined below. There are other changes as well, and applicants are urged to read these guidelines carefully.

Program-wide Changes

Note: Museum Program guidelines are now published biennially. These two-year guidelines cover both fiscal year 1995 and 1996.

- The Supplementary Information Sheet format has been changed to provide the applicant greater flexibility in the length of each response.
- Slides are required as a part of the application package in all categories except Museum Training, Fellowships for Museum Professionals, and Education. Specific instructions for submitting slides are contained in the Submission of Slides Supplementary Information Sheet on page 67.

(Continued on next page)

Changes in the Guidelines for
Fiscal Years 1995 and 1996,
continued

- It is no longer a requirement that 42 copies of all catalogues published with Arts Endowment support be sent to the United States Information Agency. The USIA requires one copy only.

Museum Training

- The maximum grant amount for Graduate-Level Training programs has been reduced from \$60,000 to \$50,000 (see page 12).
- The maximum amount an institution may be awarded for Graduate Internships and Apprenticeships has been reduced from \$40,000 to \$35,000 (see page 12).
- Minimum grant amounts for Undergraduate (Summer) Internship Programs generally will be \$10,000 (see page 12).

Fellowships for Museum Professionals

- The maximum grant amount has been reduced from \$25,000 to \$20,000 and the minimum grant amount has been increased from \$4,000 to \$5,000 (see page 14). Fellowships are no longer available to support attendance at workshops and seminars.

Education

- The Interpretation of Permanent Collections subcategory and the Education and Outreach subcategory have been combined under Interpretation and Outreach. The minimum grant amount for this subcategory generally will be \$5,000 and the maximum will be \$40,000 (see page 19).

Catalogue

- The maximum grant amount for the preparation of a manuscript has been reduced from \$75,000 to \$60,000 (see page 21).
- For documentation projects involving computerization, bids from the software supplier and computer consultant are required (see page 22).

Conservation

- The minimum grant amount for Conservation Treatment has been increased from \$3,000 to \$5,000 (see page 23).
- The minimum grant amount for the Purchase of Major Equipment has been increased from \$5,000 to \$7,500 (see page 23).
- The maximum grant amount for professional training programs for the conservation of ethnographic or archaeological works of art has been reduced from \$40,000 to \$30,000 (see page 23).
- The minimum grant amount for Seminars and Workshops has been increased from \$3,000 to \$5,000 (see page 24).
- Conservation training applications must include a list of graduate placements for the previous three years (see page 25).

(Continued on next page)

Changes in the Guidelines for
Fiscal Years 1995 and 1996,
continued

Collection Maintenance

- The minimum grant amount for a Collection Maintenance survey project has been increased from \$3,000 to \$5,000 (see page 26).

Special Exhibitions

- The maximum grant amount for Special Exhibitions is \$200,000 (see page 28).
 - The budget breakdown must be completed on pages two and three of the Organization Grant Application Form NEA-3 (Rev.). If the budget is lengthy and requires attached pages, it must nevertheless be summarized in the space provided on pages two and three of the application form **or your application will be considered incomplete. Late applications and applications determined by the Program and Panel to be incomplete will be rejected.** (see page 29).
-

Categories of Funding

Professional Development

Museum Training

Grants in this category are awarded to support arts-related graduate-level training programs, internships, apprenticeships, and workshops and seminars. Priority will be given to programs that encourage culturally diverse participation and to efforts to improve staff in geographic areas where there is a demonstrated need to improve professionalism.

Graduate-Level Training: Up to \$50,000 for programs in curatorial training, museum administration, or museum education, conducted jointly by museums and universities, in which art history courses form an integral part of the program. The minimum grant generally will be \$5,000.

Graduate Internships: Up to \$35,000 for internships provided by a museum to those at the graduate and post-graduate level. The minimum grant generally will be \$5,000.

Undergraduate (Summer) Internship Programs: Up to \$25,000 for summer internships provided by a museum for college students who wish to explore a career in the museum field. Priority will be given to those applications which clearly demonstrate that efforts have been made to recruit and provide opportunities for culturally diverse participants. The minimum grant generally will be \$10,000.

Apprenticeships: Up to \$35,000 for apprenticeships provided by a museum to prepare students or staff for positions such as installer, exhibitions preparator or designer, framer or packer. The minimum grant generally will be \$5,000.

Workshops and Seminars: Up to \$25,000 for programs directed to mid-career and professional training and development and/or which address topical issues in the field. The minimum grant generally will be \$5,000.

Please note: A maximum of \$35,000 will be awarded to any given institution for Internships and Apprenticeships. Total funds awarded will not exceed the amount requested for stipends and travel.

Matching Requirements

Matching funds may be used to supplement stipend support or can be used to cover related expenditures. Grants require at least a 1 to 1 match. For Graduate-Level Training, grants of \$30,001 or more require a 2 to 1 match.

Eligibility

All grants go directly to institutions, not to individuals. See "Eligibility Requirements/Organizations" on page 5 and "Reporting Requirements" on page 8. Recipients of Endowment supported internships and apprenticeships must be U.S. citizens or permanent residents of the United States.

(Continued on next page)

Review Criteria In reviewing applications, advisory panelists consider the completeness and clarity of the application package and:

- Number of students, quality and duration of training, and amount of stipend.
- Success of the program in placing graduates in the field or in enhancing the professional development of current museum staff.
- Degree to which the program is designed to be a meaningful training experience rather than a means of providing the institution with additional staff support.
- Extent of involvement of practicing museum professionals in the training.
- Efforts to encourage culturally diverse participation.
- Practical museum experience provided program participants.
- For Graduate-Level Training, extent of art historical training, degree of cooperation with museums, and achievements of recent graduates as museum professionals.
- For internships, the degree to which interns are supervised and evaluated.
- Appropriateness of proposed budget and amount requested.

Deadline Dates and
Period of Support

See the Application Calendar inside the front cover of these guidelines. Generally, a grant period of up to two years is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

Special Application
Requirements

See "Submitting Your Application" on page 39 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 40-43. In addition, your application package must include the following (one copy each unless otherwise noted):

For Graduate-Level Training Programs:

1. **Three copies** of answers to the questions listed on page 49.
2. Where relevant, a syllabus of the course(s) offered and a list of participating faculty.
3. List of graduates and post-internship placement records for the past three years.

For Graduate Internships and Apprenticeships:

1. **Three copies** of answers to the questions listed on page 50.
2. List of post-internship and apprenticeship placement records for the past three years.

For Undergraduate (Summer) Internship Programs:

1. **Three copies** of answers to the questions listed on page 50.
2. A one-page description of efforts to recruit and provide opportunities for culturally diverse college students.

For Workshops and Seminars:

1. Proposed agenda and list of instructors/presenters.
 2. Detailed budget indicating fees to be charged and anticipated revenues.
-

Fellowships for Museum Professionals

The category allows museum professionals to conduct arts-related independent research or to travel, write, or otherwise improve their professional qualifications. Leaves of absence may range from one to 12 months. Fellowships will not exceed \$20,000. Amounts will be based on travel requirements, salary support, and need for materials. Although the fellowships may extend for up to a full year, salary support may be included for only a period of up to three months. The minimum grant will be \$5,000.

This category is designed to encourage museums to develop and implement programs of regular leave for professional staff members.

Fellowships are **not** awarded to cover study or research directed toward a graduate degree. These fellowships are not intended to support research or development of projects eligible elsewhere in these guidelines, but rather to encourage independent work.

Matching Requirements

Fellowships need not be matched.

Eligibility

Only currently employed, full-time museum professionals who have served on a museum staff for at least one year may apply (see "Eligibility Requirements/Individuals" on page 5). Applicants must be United States citizens or permanent residents of the U.S. and must meet the "Reporting Requirements" on page 8. Organizations are not eligible in this category.

Review Criteria

In reviewing applications, advisory panelists consider the completeness and clarity of the application package and:

- Merit of proposed project and its potential effect on the applicant's professional qualifications.
- Applicant's museum experience and qualifications.
- Letters of recommendation.
- Appropriateness of proposed budget and amount requested.

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. A fellowship period of one to 12 months is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

Taxability of Fellowships

The Internal Revenue Code provides that the full amount of a Fellowship grant is taxable to its recipient. If you have any questions about your own income tax liability, you should contact the Internal Revenue Service or your tax counsel.

How to Apply

Applicants must send the following materials in one package to:

Information Management Division/MM, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

Please note: These guidelines cover two fiscal years, 1995 and 1996. If you believe that you or a colleague of yours might wish to apply during the next round (Fiscal 1996), please make a copy of the application form before you complete it for this round.

How to Apply,
continued

1. **Three copies** of a completed Individual Grant Application Form NEA-2 (Rev.), with original signatures on all three copies. Two copies should be photocopied on single-sided sheets. One blank form begins on page 69 of these guidelines.

Your proposal must clearly demonstrate how a leave of absence will improve your professional qualifications. Summarize what you plan to do during the fellowship period in the space labeled "Description of proposed activity" on the application form. If necessary, one additional sheet (8-1/2" x 11") may be used to provide detail.

The "Career summary or background" section of your application should relate directly to the activity for which support is requested. Please also include a resume with your application package.

2. **Two copies** of an itemized budget outlining travel costs (a detailed breakdown, including proposed itinerary), costs of materials, and salary, if relevant.
3. **One copy** of a one-page statement from the director, or, if the applicant is the director, the chairman of the board of your institution that:
 - Grants you a leave of absence for the period of time specified in your application.
 - Notes your present salary, and whether or not it will be continued during all or part of the proposed leave.
 - Confirms that you are a full-time employee of the institution.
4. One-page letters of recommendation (one copy each) in support of your application from three individuals who are experts in your field of study. These recommendations should address the merits of your proposed project and its potential effect on your professional qualifications. **The individuals providing recommendations should send them directly to:**

Museum Program, Room 624
ATTN: Fellowships for Museum Professionals
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

For your application to be considered by the panel, all three recommendations **must** have been received.

5. One of the Application Acknowledgment Cards that can be found on the back cover of these guidelines.

NOTE: The Endowment will **not** accept any application materials by electronic transmission (e.g., FAX).

Utilization of Museum Resources

Presentation of Collections

This category is designed to help organizations present their art collections more effectively for the benefit of the public. The services of outside specialists may be included in your budget where appropriate. The minimum grant generally will be \$7,500. Grants are available for:

Reinstallation: Up to \$125,000 to help museums:

- Install works from their permanent collections in semi-permanent or long-term displays.
- Prepare and publish exhibition catalogues directly related to the above activity.
- Develop related educational programs and interpretive materials that enrich these presentations.

Exhibitions: Up to \$125,000 to help museums:

- Mount temporary exhibitions from their permanent collections, generally for a period of at least three months, or mount a coherent sequence of exhibitions drawn from their permanent collections.
- Present temporary exhibitions from permanent collections developed in conjunction with loan exhibitions.
- Prepare and publish exhibition catalogues directly related to the above activity(ies).
- Develop related educational programs and interpretive materials that enrich these presentations.

Please note: Generally at least 50% of works in the exhibitions must be from your permanent collection to qualify for this category.

Collection Sharing: Up to \$125,000 for:

- Extended loans to or from one or more museums or other organizations. Planning as well as implementation grants are available. (Applications may be submitted by the lending or borrowing institution.)
- The organization and touring of temporary exhibitions drawn from an institution's own permanent collection or that of another institution. **Please note:** Applications from third-party institutions seeking to **borrow** such exhibitions should be submitted under Special Exhibitions (see pages 28-29).
- The collaboration of two or more museums in organizing and touring exhibitions drawn from their permanent collections.
- Exhibition catalogues and educational programs directly related to the above activities.

Presentation of Collections,
continued

Touring Initiative: Up to \$50,000 to encourage:

-- Museums, regional and service organizations, and regional consortia of state arts agencies to organize and tour exhibitions at low rental fees. These exhibitions should be intended primarily for small regional and rural institutions and audiences that have limited access to diverse exhibition programs. Rental fees should generally not exceed \$2,000. Funds may be used for organizational and touring costs, including insurance and shipping, consultants, and educational activities. Exhibitions organized by museums should generally be drawn from their own collections.

Please note: Conservation costs are not eligible under Presentation of Collections. Institutions seeking support for conservation treatment of objects to be included in an exhibition or an installation should apply under Conservation (see pages 23-25).

Presentation of Collections grants may be used to purchase material needed for installation. They may not, however, be used to support major structural modifications of a building. Projects that involve climate control, security systems, and storage facilities should be submitted under Collection Maintenance (see pages 26-27).

Matching Requirements

Grants of \$50,000 or less require at least a 1 to 1 match. Grants of \$50,001 or more require at least a 2 to 1 match.

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Reporting Requirements" on page 8.

Review Criteria

In reviewing applications, advisory panelists consider the completeness and clarity of the application package and:

For Reinstallation, Exhibitions, and Collection Sharing:

- Artistic significance of the collections being installed, exhibited, shared, and/or interpreted.
- For reinstallation projects, degree to which the collection is more effectively presented.
- For collection sharing projects, degree to which art will be seen by audiences not usually reached or degree to which collections not normally on view will be utilized.
- Qualifications of key personnel involved with the project.
- Collaboration between education and curatorial staff, where appropriate.
- Appropriateness of educational programming and interpretive materials.
- Significance of project for the intended audience.
- Appropriateness of proposed budget and amount requested.

For the Touring Initiative:

- Commitment to reach underserved audiences.
- Artistic quality of the exhibition(s).
- Suitability of any accompanying printed material or educational and adjunct programming.
- Qualifications of key personnel involved with the project.
- Appropriateness of proposed budget and amount requested.

(Continued on next page)

Deadline Dates and
Period of Support

See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. **The period of support should span the amount of time necessary to plan, execute, and close out the project.**

Special Application
Requirements

See "Submitting Your Application" on page 39 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 40-43. In addition, your application package must include the following (one copy each unless otherwise noted):

Reinstallation, Exhibitions, and Collection Sharing applications:

1. **Three copies** of answers to the questions listed on pages 51-52.
2. A checklist or representative listing of the collection involved.
3. A selection of slides of works to be included in the exhibition. If specific works to be included have not yet been selected, submit slides of representative examples. Generally, ten slides will be projected for the panel. Additional slides may be submitted, however, and will be made available to the panel upon its request. See Submission of Slides Supplementary Information Sheet on page 67.
4. Existing catalogues of all or part of the collection involved.
5. Table of contents and manuscript sample, if this project will result in a catalogue.

Touring Initiative applications:

1. A narrative not to exceed two pages addressing the following:
 - a. Subject of proposed exhibition(s).
 - b. How exhibition(s) will be selected.
 - c. Intended audience(s).
 - d. Description of adjunct educational activities, brochures, labels, program notes, etc., if any are planned.
 - e. Qualifications of key personnel involved (resumes must be included).
 - f. List of participating institutions with locations and schedule, if known.
 - g. Rental fees.
2. A checklist or representative listing of the collection(s) involved.
3. A selection of slides of works to be included in the exhibition(s). If specific works to be included have not yet been selected, submit slides of representative examples. Generally, ten slides will be projected for the panel. Additional slides may be submitted, however, and will be made available to the panel upon its request. See Submission of Slides Supplementary Information Sheet on page 67.

If you receive a grant that includes support for catalogue publication, you must provide one copy of the catalogue to the U.S. Information Agency. See "Note on Publications" on page 9.

Education

This category is designed to help organizations provide meaningful educational programs for the public by making greater use of their collections and resources. Both collecting and noncollecting organizations are eligible to apply. The services of outside specialists may be included in your budget where appropriate.

Interpretation and Outreach:

Up to \$40,000 to support significant projects which help audiences develop a greater appreciation and understanding of art through the interpretation of a museum's permanent collections and/or programming. Support is also provided for outreach projects that make an organization's programming more widely available to the public, that encourage participation of families on an ongoing basis, or that address the needs and interests of culturally diverse audiences or audiences not normally served by the museum.

Program support may include, but is not limited to, the development of: labels, didactic panels, gallery information sheets, children's guides, film, video, slide presentations, and the use of new information that leads to the increased accessibility and understanding of the original object.

The minimum grant generally will be \$5,000.

Programming with Schools:

-- Up to \$50,000 for projects initiated by museums that provide students in grades K through 12 with multi-visit or in-depth learning programs using the museum's permanent collection and/or resources. These programs should involve the development of curriculum materials that integrate the visual arts and the appreciation of the original object into classroom study. Programs may also encourage the interdisciplinary study of the arts of a particular culture. The project must demonstrate effective collaboration between museum staff, teachers, and school administrators. Applicants may wish to make this a two-year project.

The minimum grant generally will be \$20,000.

-- Up to \$25,000 for workshops and in-service training for teachers to familiarize themselves with museum resources and the specialized skills needed to teach art appreciation of original works of art and integrate the visual arts into classroom study.

The minimum grant generally will be \$5,000.

Training and Evaluation:

-- Up to \$10,000 to support carefully formulated programs and symposia designed to provide a higher level of training for volunteer museum docents and guides. Museums are encouraged to broaden their docent pool to reflect the diversity of their communities.

-- Up to \$25,000 to test the effectiveness of new or existing education programs. Applicants may collaborate with other museums and are encouraged to share the results of their research.

The minimum grant generally will be \$5,000.

(Continued on next page)

Education, continued	<p>Please note: Organizations seeking support for interpretation/outreach projects based on special exhibitions should include the costs of such projects as part of their request under the Special Exhibitions category (see pages 28-29).</p>
Matching Requirements	Grants must be matched at least 1 to 1.
Eligibility	See "Eligibility Requirements/Organizations" on page 5 and "Reporting Requirements" on page 8.
Review Criteria	<p>In reviewing applications, advisory panelists consider the completeness and clarity of the application package and:</p> <ul style="list-style-type: none"> • Goals and objectives of project and audience to be reached. • Qualifications of key personnel involved with the project. • Collaboration between education and curatorial staff, where appropriate. • Efforts to encourage culturally diverse participation and to reach audiences not normally served by the museum. • Appropriateness of plans for evaluation. • Appropriateness of proposed educational materials. • For interpretation of permanent collections, artistic significance of the collections being interpreted. • For docent training projects, objectives of the program, quality of training, and degree to which docents will be supervised and evaluated by professional museum staff. • For programming with schools, collaboration between museum staff, teachers, and appropriate school administrators; suitability of curriculum materials to be developed. • Appropriateness of proposed budget and amount requested.
Deadline Dates and Period of Support	See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.
Special Application Requirements	<p>See "Submitting Your Application" on page 39 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 40-43. In addition, your application package must include the following (one copy each unless otherwise noted):</p> <ol style="list-style-type: none"> 1. Three copies of answers to the questions listed on page 53. 2. Samples of proposed educational materials to be produced (e.g., gallery guides, docent manuals, teacher packets, evaluation questionnaires) as well as examples of products from previous or ongoing projects. 3. For workshops and in-service training, agenda and description of topics to be covered, and list of instructors and/or presenters. 4. For joint projects involving museums and schools, letter of support from the appropriate school administrator indicating degree of school's involvement in the project. <p>If you receive a grant that includes support for catalogue publication, you must provide one copy of the catalogue to the U.S. Information Agency. See "Note on Publications" on page 9.</p>

Catalogue

This category is designed to make collections more accessible to the public through the cataloguing of permanent collections primarily of artistic significance. **Works to be catalogued must be wholly owned by the applicant institution.** The minimum grant generally will be \$10,000. Grants are available for:

Documentation: Up to \$50,000 for research and documentation of uncatalogued or inadequately documented permanent collections, whether or not a publication will result. Institutions may also apply for grants to develop computerized catalogue systems; **funding may not be used for the purchase of hardware.** The services of an outside specialist may be included in your budget if appropriate.

Preparation of Manuscript: Up to \$60,000 for research and preparation of text for publication. The services of an outside specialist may be included in your budget if appropriate.

Publication: Up to \$75,000 for publication of catalogues, handbooks, or collection guides related to permanent collections. Applicants should indicate the degree to which manuscript is completed and when it will be ready for publication.

Applicants seeking support for the production of a catalogue of the permanent collection should request aid either for preparation of manuscript **or** for publication, **but not for both.** Applicants may apply for publication support in a subsequent year, whether or not funding is received for research. Arts Endowment support for a project is generally limited to a total of two grants: one either for documentation or preparation of text and one for publication.

The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing.

Please note: Applicants seeking support under Presentation of Collections should include costs of accompanying catalogues in those applications. Applicants seeking support for catalogues to accompany special exhibitions should apply under Special Exhibitions (see pages 28-29).

Matching Requirements

Grants of \$50,000 or less require at least a 1 to 1 match. Grants of \$50,001 or more require at least a 2 to 1 match.

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Reporting Requirements" on page 8.

Review Criteria

In reviewing applications, advisory panelists consider the completeness and clarity of the application package and:

- Artistic significance of the collection to be catalogued.
- Qualifications of personnel involved with the project.
- Usefulness of publication to proposed audience(s).
- Quality of research and clarity of writing.
- For publication projects, readiness of manuscript.
- Appropriateness of proposed budget and amount requested.

(Continued on next page)

Deadline Dates and
Period of Support

See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project. **Projects in this category generally need a longer period of support than those in other categories. Please allow sufficient time so as to avoid requests for time extensions.**

Special Application
Requirements

See "Submitting Your Application" on page 39 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 40-43. In addition, your application package must include the following (one copy each unless otherwise noted):

1. **Three copies** of answers to the questions listed on pages 55-56.
2. A checklist or representative listing of the collection to be catalogued.
3. Up to ten representative slides of works in the collection(s) to be included in this project. Applicants must complete the Submission of Slides Supplementary Information Sheet on page 67.
4. Existing catalogues of all or part of the collection(s) involved.
5. For publication applications, table of contents and manuscript sample. Also submit a budget including all preparation and publication costs and a cost estimate (no more than one page) from a printer or a publisher, if available.
6. For documentation projects involving computerization, bids from software supplier and/or computer consultant (no more than one page each).

If you receive a grant that includes support for catalogue publication, you must provide one copy of the catalogue to the U.S. Information Agency. See "Note on Publications" on page 9.

Care of Collections

Conservation

This category is designed to help museums conserve collections primarily of artistic significance for the benefit of their communities and future generations. **Works undergoing conservation treatment must be wholly owned by the applicant institution.** In addition, the category supports conservation training opportunities and the acquisition of major conservation equipment. Grants are available for:

Conservation Planning: Up to \$10,000 to help museums and other organizations plan conservation programs or plan specific treatments of collections. The minimum grant will be \$3,000.

Conservation Treatment: Up to \$25,000 for treatment projects executed within a museum's own conservation facilities or by an outside facility. The minimum grant will be \$5,000.

For outdoor sculpture, indicate maintenance program to be implemented. Recently acquired works and those which require conservation treatment on a regular basis are not a high priority.

An institution may submit no more than one application for treatment under this deadline. Applications for treatment and equipment purchase must be submitted on separate application forms.

Purchase of Major Equipment: Up to \$25,000 for the purchase of major equipment for a conservation laboratory at a museum or regional conservation center or for a university-based training program. Consumable supplies are not eligible. Equipment and shipping expenses are the only allowable costs in equipment purchase budgets. The minimum grant generally will be \$7,500.

An institution may submit no more than one application for equipment purchase under this deadline. Applications for treatment and equipment purchase must be submitted on separate application forms.

Conservation Training: Institutions may request:

- Up to \$75,000 for student stipends at existing graduate-level university-based training centers. Total funds awarded will not exceed the amount requested for student stipends and travel.
- Up to \$30,000 to support professional training programs for the conservation of ethnographic or archaeological works of art.
- Up to \$40,000 per institution for conservation internship programs, generally of at least one-year duration.

Individuals are not eligible in this category. The minimum grant generally will be \$10,000. For fellowship support, see Fellowships for Museum Professionals under the Professional Development category on pages 14-15.

(Continued on next page)

Conservation, continued	<p>Seminars and Workshops: Up to \$20,000 to familiarize museum professional staff with new technical findings in the conservation field and/or with current methods used in the stabilization, conservation, handling, packing, and examination of works of art, and emergency preparedness (earthquake, flood, fire). The minimum grant generally will be \$5,000.</p>
Matching Requirements	Grants must be matched at least 1 to 1.
Eligibility	See "Eligibility Requirements/Organizations" on page 5 and "Reporting Requirements" on page 8.
Review Criteria	<p>In reviewing applications, advisory panels consider the completeness and clarity of the application package and:</p> <ul style="list-style-type: none"> • Artistic significance of the works to be treated or surveyed. • Urgency of need for treatment. • Importance of the works to the applicant's collection. • Qualifications of personnel involved with the project. • Institution's ongoing commitment to proper care of collections. • For treatment projects, appropriateness of proposed treatment for the condition of the works involved. • For equipment purchase requests, potential impact of the equipment in addressing conservation needs of the applicant. • For training centers, curriculum and applicability of skills learned. • For conservation internships, degree to which the program is designed to be a meaningful training experience with appropriate supervision and evaluation rather than a means of providing the institution with additional staff support. • Appropriateness of proposed budget and amount requested.
Deadline Dates and Period of Support	See the Application Calendar inside the front cover of these guidelines. A grant period of up to two years is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.
Special Application Requirements	<p>See "Submitting Your Application" on page 39 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 40-43.</p> <p>In addition, your application package must include:</p> <p>For Conservation Planning:</p> <ol style="list-style-type: none"> 1. Three copies of answers to the questions listed on page 57. 2. One copy of a checklist or representative listing of works in the collection. 3. Up to ten slides of representative works in the collection. Slides should demonstrate artistic merit rather than document condition of objects. See Submission of Slides Supplementary Information Sheet on page 67. <p>For Conservation Treatment:</p> <ol style="list-style-type: none"> 1. One copy of a list in priority order of objects to be treated. The list should also indicate the estimated treatment cost for each object. 2. Three copies of answers to the questions listed on page 58.

(Continued on next page)

Special Application
Requirements,
continued

3. **One copy** of the Conservation Treatment Report (see page 59) for each object to be conserved, except those cases involving a large group of similar objects where a conservator's Treatment Report on the group as a whole is acceptable. All treatment reports must be submitted on the Arts Endowment Treatment Report form (see page 59). Information submitted in any other format is not acceptable.
4. Each Treatment Report must be accompanied by a slide of the object or, if the Report deals with a group of objects, up to ten slides of representative works in the group. Slides should demonstrate artistic merit rather than document condition of objects. A survey of your collection is **not** required. See Submission of Slides Supplementary Information Sheet on page 67.

For **Purchase of Major Equipment:**

1. **Three copies** of answers to the questions listed on page 61.

For **Conservation Training:**

1. **One copy** of a list of placement records for the previous three years.
2. **Three copies** of answers to the questions listed on page 62.

For **Seminars/Workshops:**

1. **One copy** of detailed budgets indicating fees to be charged and anticipated revenues.
-

Collection Maintenance

This category is designed to help museums preserve collections primarily of artistic significance through solving problems in the areas of climate control, security, and storage. Grants are available for two types of projects:

Surveys: Up to \$15,000 for surveys identifying problems and recommending solutions, including a specific renovation plan and cost estimates. For treatment recommendations for specific objects/collections, see Conservation Planning on page 23. The minimum grant will be \$5,000.

Implementation: Up to \$200,000 for renovation projects for which careful plans and cost estimates have been developed. The minimum grant will be \$5,000.

Please note: Grants in this category are **not** awarded for new construction or for collection maintenance projects in newly acquired facilities or facilities not previously used by the museum.

Renovation of galleries may be supported only when the renovation directly impacts the works of art and is specifically related to climate control, security systems, or storage facilities.

Matching Requirements

For surveys, grants must be matched at least 1 to 1. For implementation projects, grants of \$50,000 or less require at least a 1 to 1 match; grants between \$50,001 and \$100,000 require a 2 to 1 match; and grants of \$100,001 or more require a 3 to 1 match. (See also page 38 for information on the Treasury Fund.)

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Reporting Requirements" on page 8.

An applicant may submit no more than one survey and one implementation application per year.

Museums with an Arts Endowment Challenge grant for capital improvement projects not yet completed are not eligible to apply under this category for a project that overlaps with the Challenge grant.

Museums applying for Implementation grants must have fully developed plans and cost estimates at the time of application.

Review Criteria

In reviewing applications, advisory panelists consider the completeness and clarity of the application package and:

- Artistic significance of the collections to be affected.
- Urgency of need for proposed project.
- Qualifications of personnel responsible for the survey or implementation.
- Effectiveness of proposed plans on long-range preservation of collections.
- Appropriateness of proposed budget and amount requested.

**Deadline Dates and
Period of Support**

See the Application Calendar inside the front cover of these guidelines. Generally, a grant period of up to one year is allowed for survey projects and up to two years for implementation projects. The period of support should span the amount of time necessary to plan, execute, and close out the project.

Special Application
Requirements

See "Submitting Your Application" on page 39 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 40-43. In addition, your application package must include the following:

1. **Three copies** of answers to the questions listed on page 63.
 2. **One copy** of:
 - a. Estimates for survey projects.
 - b. Completed surveys and bids or estimates for implementation projects.
 - c. Technical specifications for equipment/systems to be purchased.
 3. **One copy** of a checklist or representative listing of the collection(s) involved.
 4. Ten slides representative of the collection(s) involved. See Submission of Slides Supplementary Information Sheet on page 67.
 5. Applicants with previously funded Collection Maintenance projects still under way must submit a one-page interim narrative report.
 6. For applicants who have a Challenge grant for capital improvements that is not yet completed, a one-page statement as to why a Collection Maintenance grant, if awarded, would not constitute an overlap in funding.
-

Special Exhibitions

This category is designed to help museums and other organizations develop, tour, or participate in exhibitions of borrowed works primarily of artistic significance, providing the public with access to art of all historical periods and cultures.

For **organizing exhibitions**: Up to \$200,000 to support:

- Planning and organizing an exhibition.
- Services of outside specialists.
- Shipping, insurance, and related costs.
- Installation.
- Catalogues.
- Documentation.
- Education programs, including films, lecture series, videos, workshops; also performing arts activities relating to the exhibition.
- Artists' fees, related travel, and installation expenses.
- Publicity.
- Touring of exhibitions by museums, regional arts organizations, and service organizations.

For **borrowed exhibitions**: Up to \$20,000 to support applicable activities listed above. In the case of borrowed exhibitions, the Arts Endowment will give priority to applications that promote access to the arts, especially for rural audiences, and/or present art that is not generally seen by the applicant's audiences. Organizations requesting funds to borrow exhibitions may **not** include rental fees in their applications **if** the exhibition was initially funded by the Arts Endowment.

Please note:

- Organizations may submit no more than **three** applications per year in this category.
- The minimum grant will be \$5,000.
- The Endowment will generally not fund exhibitions of privately owned collections nor exhibitions that include works by or owned by the exhibition's curator or applicant's staff, paid or unpaid. Grants may not be used to pay for costs associated with opening receptions.
- Institutions seeking support for conservation treatment of objects to be included in an exhibition should apply under Conservation (see pages 23-25).
- Applicants should take special care to assure that costs for the activities to be supported are correct; these costs will be carefully examined for appropriateness.
- Applications to **organize** temporary and/or touring exhibitions from the applicant's own permanent collections or that of another institution should be submitted under Presentation of Collections/Collection Sharing (see page 16). Applications from third-party institutions seeking to **borrow** such exhibitions should be submitted under Special Exhibitions.

Matching Requirements

Grants of \$50,000 or less require at least a 1 to 1 match; grants between \$50,001 and \$100,000 require a 2 to 1 match; and grants of \$100,001 or more require a 3 to 1 match. (See also page 38 for information on the Treasury Fund.)

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Reporting Requirements" on page 8.

(Continued on next page)

Review Criteria	<p>In reviewing applications, advisory panelists consider the completeness and clarity of the application package and:</p> <ul style="list-style-type: none"> • Artistic merit and significance of the exhibition. • Quality of works of art to be included in the exhibition. • Qualifications of personnel involved with the project. • Appropriateness of the exhibition to the applicant's goals and activities. • Appropriateness of educational programming and interpretive materials. • Collaboration between education and curatorial staff, where appropriate. • Suitability and usefulness of accompanying publication(s), if any. • Appropriateness of proposed budget and amount requested. • For Borrowed Exhibitions, degree to which project promotes access to the arts, especially for rural audiences, and/or presents art that is not generally seen by the applicant's audience.
Progress Reports	<p>A Progress Report may be required from Special Exhibitions grant recipients. Complete instructions will accompany the grant award letter.</p>
Deadline Dates and Period of Support	<p>See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.</p>
Special Application Requirements	<p>See "Submitting Your Application" on page 39 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 40-43. In addition, your application package must include the following (one copy each unless otherwise noted):</p> <ol style="list-style-type: none"> 1. Three copies of answers to the questions listed on pages 65-66. 2. A selection of slides of works to be included in the exhibition. If specific works have not yet been selected, submit slides of representative examples. Generally, 15 slides will be projected for the panel. Additional slides may be submitted, however, and will be made available to the panel upon its request. See Submission of Slides Supplementary Information Sheet on page 67. 3. A checklist of works of art to be included in the exhibition indicating degree of commitment of lenders. A working checklist is acceptable. 4. Two examples of catalogues produced by your institution during the past two years. 5. For FY 1995 applications, exhibition schedule for 1994-95, including exhibitions organized and borrowed, as far as known. <p>For FY 1996 applications, exhibition schedule for 1995-96, including exhibitions organized and borrowed, as far as known.</p> <p>Please note: The budget breakdown must be completed on pages two and three of the Organization Grant Application Form NEA-3 (Rev.) on pages 46-47. If the budget is lengthy and requires attached pages, it must nevertheless be summarized in the space provided on pages two and three of the application form or your application will be considered incomplete. Late applications and applications determined by the Program and Panel to be incomplete will be rejected.</p> <p>If you receive a grant that includes support for catalogue publication, you must provide one copy of the catalogue to the U.S. Information Agency. See "Note on Publications" on page 9.</p>

Special Projects

This category is designed to respond to innovative and exemplary projects that will have a broad impact on the museum field and that are not eligible under the other categories described in these guidelines. Projects must be consistent with the policies of the Museum Program as outlined in the Introduction on page 5. Only a limited number of projects of national or regional significance will be supported.

See "Eligibility Requirements" on page 5 and "Reporting Requirements" on page 8. Interested organizations must contact the Museum Program (202/682-5442) before applying. Special Projects applications are accepted throughout the year.

Indemnity Program

The Arts and Artifacts Indemnity Act of 1975 (20 U.S.C. 971) authorizes Federal indemnification for international exhibitions. For guidelines and application information, contact:

Indemnity Administrator
Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001
202/682-5442

Other Programs of Interest

Overall information about the Endowment and its programs is contained in Guide to the National Endowment for the Arts, available from the Endowment's Public Information Office.

For further information, call the number provided or write:

_____ (Appropriate Program Name)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

Advancement

The Advancement Program (202/682-5436) is designed to help **museums** and other organizations of artistic excellence develop specific strategies to eliminate deficiencies in organizational management practice and to take carefully planned steps toward the achievement of long-range goals. The Program consists of two phases--Phase One: Planning/Technical Assistance and Phase Two: Advancement Grants (generally ranging from \$25,000 to \$75,000) which must be matched at least 3 to 1. Current plans call for eligibility according to the following timetable:

Fiscal Year 1995: Arts in Education, Design Arts, **Museum**, Music, Presenting and Commissioning, and Theater;

Fiscal Year 1996: Dance, Expansion Arts, Folk Arts, Literature, Media Arts, Opera-Musical Theater, and Visual Arts.

Arts in Education

The Arts in Education Program provides grants to state arts agencies to advance the arts as basic in education. For information on these grants, please contact your state arts agency or the Arts Endowment's Arts in Education Program. (202/682-5426)

In addition, the Program develops and supports a variety of leadership initiatives; these may cover areas such as arts education research, dissemination, or model project development. Solicitation of proposals for specific initiatives is dependent on Program priorities and available funds. For information on these grants, please contact the Endowment's Arts in Education Program. (202/682-5426)

Challenge Grants

Challenge Grants are designed to strengthen the institutional stability of **museums** and other organizations and to assist projects involving new concepts, fundamental change, or substantial departure from what was previously possible. Challenge grantees must match every Federal dollar with at least three dollars from other sources. Grants are available to institutions (including arts institutions, state and local arts agencies, regional arts organizations, and other organizations). (202/682-5436)

Dance

The Dance Program offers assistance to choreographers and to companies and organizations that perform or serve dance. (202/682-5435)

Design Arts

The Design Arts Program supports a variety of projects in architecture, landscape architecture, urban design and planning, historic preservation, interior design, industrial and product design, and graphic design. The Program offers grants to organizations and individuals. (202/682-5437)

(Continued on next page)

Expansion Arts

The Expansion Arts Program supports professionally-directed organizations of high artistic quality which are deeply rooted in and reflective of ethnically diverse, inner city, rural, or tribal communities. (202/682-5443)

Folk Arts

The Folk Arts Program offers assistance for the presentation and documentation of traditional arts and artists. (202/682-5449)

International

The International Program works through advocacy and modest grantmaking to help ensure that the benefits of international artistic exchange are available to communities throughout the United States. The Program seeks to honor and make visible around the world the diversity and richness of artistic expressions of the United States and to stimulate greater appreciation in this country of the finest cultural endeavors from abroad. Funds are available only to U.S. artists and U.S. arts organizations; projects must benefit U.S. artists, arts organizations, and/or audiences. Please contact the International Program for further information. (202/682-5422)

Literature

The Literature Program offers fellowships to published creative writers (including translators). It also supports literary publication and residencies for published writers. (202/682-5451)

Local Art Agencies

The Local Art Agencies Program seeks to enhance the quality and availability of the arts by fostering expansion of public support for the arts at the local level and by improving the process for allocation of local arts resources through support of designated local arts agencies. (202/682-5431)

**Media Arts: Film/Radio/
Television**

The Media Arts Program offers assistance to individuals and nonprofit organizations involved in film, video, radio, and television. (202/682-5452)

Music

The Music Program offers assistance to music performing groups and to jazz artists and solo recitalists. (202/682-5445)

Opera-Musical Theater

The Opera-Musical Theater Program assists the production of opera and musical theater, the development and performance of new American work, and the broadening of audiences through touring. (202/682-5447)

Presenting & Commissioning

The Presenting & Commissioning Program supports performing arts presenting organizations, consortia of presenting organizations, artists' communities and artists experimenting in interdisciplinary or collaborative projects. (202/682-5444)

State and Regional

The State and Regional Program provides support to state arts agencies, regional groups of state arts agencies, and organizations providing services at a national level to state and regional arts agencies. (202/682-5429)

Theater

The Theater Program offers support to nonprofit professional theater companies and professional training programs, as well as fellowships for playwrights, directors, designers, and solo theater artists. (202/682-5425)

Visual Arts

The Visual Arts Program offers fellowships to professional artists working in a wide range of media. Support is also available for visual artists' organizations and for visual artists' public projects, including public art, residencies, seminars, workshops, and demonstrations. (202/682-5448)

Set-Aside Funds

As part of a set-aside of funds instituted by the Endowment's authorizing legislation, grants are available to state arts agencies and consortia of state arts agencies for projects that raise the artistic capabilities of developing arts organizations or stimulate artistic activity and awareness and broaden public access to the arts in rural and inner city areas and other areas that are underserved artistically. Grant categories that address these objectives and utilize these funds are in the following Arts Endowment Programs:

- State and Regional (Arts in Underserved Communities).
- Local Arts Agencies (Support to Local Arts Agencies Serving Underserved Areas and Communities).
- Expansion Arts (Rural Arts Initiative).
- Folk Arts (grants for projects in the folk arts, state folk arts coordinators, and state apprenticeship programs).
- Presenting and Commissioning (consolidated support for regional organizations' performing arts presenting programs and services).

For additional information, please contact the appropriate Arts Endowment Program or your state arts agency.

**National Endowment Arts
Administration Fellows**

Individuals with administrative experience in arts organizations (such as literary, visual, media, design, and performing arts groups, museums, foundations, and public arts agencies) may be eligible for 11-week Fellowships at the Endowment's offices in Washington, DC. Participants work as members of the Endowment's staff and attend seminars and meetings with arts leaders. They may be assigned special projects or assist in the daily activities of an Endowment program or division. Fellows become acquainted with the Endowment's policies and operations and gain a national overview of arts activities around the country. The Arts Endowment encourages applicants from racially and culturally diverse communities. (202/682-5786)

**Office for Special
Constituencies**

The Office for Special Constituencies assists individuals and organizations in making arts activities accessible to older adults, disabled individuals, and those in institutions. You may contact the Office (202/682-5532 or 202/682-5496 Voice/T.T.) for assistance and materials, including model project guidelines and examples of how arts groups make their programs available to special constituencies. Copies of *The Arts and 504* (a how-to handbook for making the arts accessible to disabled individuals) may be obtained from the Government Printing Office, Superintendent of Documents, Washington, DC 20402, for \$6.50 each (specify stock number 036-000-00047-3).

**Other Federal Programs
for Museums**

Institute of Museum Services

1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001
202/606-8536

National Endowment for the Humanities

Division of Public Programs
Humanities Projects in Museums and Historical Organizations
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001
202/606-8284

National Science Foundation

1800 G Street, N.W.
Washington, DC 20550
202/357-7076

Application Information

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.¹ Organizations qualifying for this status must meet the following criteria:
 - (1) No part of net earnings may benefit a private stockholder or individual.
 - (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the Applicant organization as a unit of either state or local government must be submitted with each application.
- Compensate professional personnel, laborers, and mechanics on Arts Endowment-supported projects at no less than prevailing minimum compensation as defined by the Secretary of Labor in parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations. A copy of part 505 is available from the Endowment's Grants Office upon request.
- Comply with the Federal requirements specified in "Assurance of Compliance" below.

¹ Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organizations Office, 31 Hopkins Plaza, Baltimore, Maryland 21201 (301/962-2590).

Assurance of Compliance

By signing the application, the Applicant hereby assures and certifies that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.), the Americans with Disabilities Act of 1990 (42 U.S.C. 12101-12213), and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) as well as all regulations of the National Endowment for the Arts issued pursuant to these statutes and that it immediately will take any measures necessary to comply.

- 1) Title VI of the Civil Rights Act, as amended, provides that no person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.
- 2) Section 504 of the Rehabilitation Act of 1973 provides that no otherwise qualified disabled individual in the United States, as defined in Section 7(6), shall, solely by reason of his disability, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal assistance.

(Continued on next page)

Assurance of Compliance,
continued

- 3) Age Discrimination Act of 1975 provides that no person in the United States shall, on the basis of age, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal assistance.
- 4) The Americans with Disabilities Act of 1990 ("ADA") prohibits discrimination on the basis of disability in employment (Title I), State and local government services (Title II), and place of public accommodation and commercial facilities (Title III).
- 5) Title IX of the Education Amendments of 1972 provides that no person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.

The assurance with regard to the above laws and regulations shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure was furnished by Endowment funds or whose cost (such as renovation cost) was charged to a project supported by the Endowment, the grant recipient must obtain approval from the Endowment to use the real property in other projects when the grant recipient determines that the property is no longer needed for the purpose of the original project. Use in other projects shall be limited to those under other federally sponsored projects or other programs that have purposes consistent with those authorized for support by the agency. If these conditions are not met, the Endowment must require compensation for its earlier support. In such cases, the grant recipient shall be directed to pay the Federal government an amount computed by applying the Federal percentage or participation in the cost of the original project to the proceeds from the sale.

For further information and copies of the nondiscrimination regulations identified above, write to the Division of Civil Rights, National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506-0001 or call 202/682-5454.

In addition, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," the Applicant certifies, by submission of this application, that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency. It further agrees by submitting this proposal that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, proposals, contracts, and subcontracts. Where the Applicant or any lower tier participant is unable to certify to this statement, it shall include an explanation as part of the application package.

Further, as required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations), the Applicant also certifies that it will provide a drug-free workplace by:

- (a) publishing a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the grantee's workplace and specifying the actions that will be taken against employees for violation of such prohibition;

(Continued on next page)

Assurance of Compliance,
continued

- (b) establishing an ongoing drug-free awareness program to inform employees about--
 - (1) the dangers of drug abuse in the workplace;
 - (2) the grantee's policy of maintaining a drug-free workplace;
 - (3) any available drug counseling, rehabilitation, and employee assistance programs; and
 - (4) the penalties that may be imposed upon employees for drug abuse violations occurring in the workplace;
- (c) making it a requirement that each employee to be engaged in the performance of the grant be given a copy of the statement required by paragraph (a);
- (d) notifying the employee in the statement required by paragraph (a) that, as a condition of employment under the grant, the employee will--
 - (1) abide by the terms of the statement; and
 - (2) notify the employer in writing of his or her conviction for a violation of a criminal drug statute occurring in the workplace no later than five calendar days after such conviction;
- (e) notifying the agency in writing, within ten calendar days after receiving notice under subparagraph (d)(2) from an employee or otherwise receiving actual notice of such conviction. Employers of convicted employees must provide notice, including position title, to the grants officer as well as the grant number(s) of each affected grant;
- (f) taking one of the following actions within 30 calendar days of receiving notice under subparagraph (d)(2), with respect to any employee who is so convicted--
 - (1) taking appropriate personnel action against such an employee, up to and including termination, consistent with the requirements of the Rehabilitation Act of 1973, as amended; or
 - (2) requiring such employee to participate satisfactorily in a drug abuse assistance or rehabilitation program approved for such purposes by a Federal, State, or local health, law enforcement, or other appropriate agency;
- (g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e), and (f).

The grantee should maintain on file the site(s) for the performance of work done in connection with the specific grant listing street address, city, county, state and zip code. If this information is being submitted as part of your routine application materials, then disregard.

An individual Applicant certifies that, as a condition of the grant, he or she will not engage in the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance in conducting any activity with the grant.

If convicted of a criminal drug offense resulting from a violation occurring during the conduct of any grant activity, he or she will report the conviction, in writing, within 10 calendar days of the conviction, to the grants officer or other designee, and shall include the grant number(s) of each affected grant.

Explanation and Definitions

1. The time frame of when you are required to have a drug-free workplace program in place varies depending on the length of the grant project, as follows: (1) for a grant of less than 30 days performance duration, grantees shall have this policy statement and program in place as soon as possible, but in any case by a date prior to the date on which performance is expected to be completed; (2) for a grant of 30 days or more performance duration, grantees shall have this policy statement and program in place within 30 days after award; (3) where extraordinary circumstances warrant for a specific grant, the grants officer may determine a different date on which the policy statement and program shall be in place.

(Continued on next page)

Assurance of Compliance,
continued

2. "Employee" means the employee of a grantee directly engaged in the performance of work under the grant, including: (1) all "direct charge" employees; (2) all "indirect charge" employees, unless their impact or involvement is insignificant to the performance of the grant; and (3) temporary personnel and consultants who are directly engaged in the performance of work under the grant and who are on the grantee's payroll. This definition does not include workers not on the payroll of the grantee (e.g., volunteers, even if used to meet a matching requirement; consultants or independent contractors not on the payroll; or employees of subrecipients or subcontractors in covered workplaces).
3. For purposes of the Drug-Free Workplace Act of 1988, alcohol is not considered a controlled substance.

Note that Section 5301 of the Anti-Drug Abuse Act of 1988 (P.L. 100-690) provides for the denial of prospective Federal benefits, such as Arts Endowment grants, to individuals convicted of drug trafficking or possession, at the discretion of Federal and State sentencing courts. If you have any questions about this matter, please contact the Endowment's Office of General Counsel at 202/682-5418.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this application is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears on the application.

Methods of Funding for Organizations

Two types of grant funds are available to organizations applying under these guidelines: Program Funds and Treasury Funds. They are both explained below.

Program Funds

Program Fund grants to organizations usually must be matched at least 1 to 1 by non-Federal funds. (Please refer to each category for special matching requirements.) Applicants must show (in Section XI of the Organization Grant Application Form) that at least half the cost of the project will be met by the applicant. Anticipated sources of matching funds must be identified. Budgeted funds, as well as newly raised funds, generally may be used to match the Endowment grant.

Treasury Funds

Treasury Fund grants, designed to help applicants increase or sustain non-Federal contributions, generally must be matched with at least three non-Federal dollars for each Federal dollar. They are not available for projects or in amounts different from those specified in the regular guidelines.

The process of applying for and receiving Treasury Fund grants is similar to that for Program Fund grants. The amount requested from the Endowment, however, may not exceed 25% of the total project cost.

The release of Federal funds is contingent upon the following: an applicant's securing and documenting for the Endowment pledges and/or private donations at least equal to the amount of the Federal funds; and the approval by the Endowment of this documentation. This is referred to as the first match. The remaining minimum project cost (at least double the Federal monies) must be met with additional matching funds secured by the grantee organization.

For example:

Endowment grant	\$20,000
First match by applicant	\$20,000
Additional matching by applicant	\$40,000
Minimum project cost	\$80,000

Organizations interested in applying for a Treasury Fund grant are urged to contact the Program before applying.

Reporting Burden

Public reporting burden for this collection of information is estimated to average 20 hours per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden to: Program Coordination Office, Room 628, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506-0001; and to the Office of Management and Budget, Paperwork Reduction Project (3135-0053), Washington, DC 20503.

Submitting Your Application

The completed application form and answers to the supplementary questions for the category are the primary materials that advisory panelists use in evaluating an application. (In most categories, required visual materials are also essential.) Please complete all items clearly and concisely. Begin the project description (see Section VIII on page 45) with a summary sentence describing the project and the intended use of funds. Be sure to state who will be in charge of the project. More in-depth descriptive information and resumes may also be included as part of your overall application package; these additional items will be used as backup material only. Use standard size type on all your application materials. Do not use photoreduction. When submitting more than one application, submit each application under separate cover.

Organizations must send the following materials, as well as those listed in "Special Application Requirements" for their category, **in one package** to:

Information Management Division/MM, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

1. **Three copies** of the completed Organization Grant Application Form NEA-3 (Rev.), with original signatures on all three copies. Two copies of the application should be photocopied on single-sided sheets.

Note that this booklet contains one Organization Grant Application Form NEA-3 (Rev.). If you plan to apply in more than one category and/or in consecutive years, please make photocopies of the blank Organization Grant Application Form after attaching the NEA mailing label (see page 40, #1 for instructions) and applicable Supplementary Information Questions. Do not request additional forms from the Museum Program.

2. **One copy** of the Internal Revenue Service determination letter for tax-exempt status or of the official document identifying the applicant as a unit of state or local government.
3. One of the self-addressed Application Acknowledgment Cards on the back cover of these guidelines. Since there are only three cards and you may submit multiple applications, the Museum Program will complete for you and return to you any additional Application Acknowledgment Cards needed.

Generally, **only** the Grant Application Form and answers to the supplementary questions for the category must be submitted in **triplicate**. If you are including other materials, submit only one copy.

Materials submitted to the Endowment generally will not be returned to the applicant. If you are submitting materials which are expensive or difficult to replace, please contact the Museum Program before applying.

Individuals should refer to "Fellowships for Museum Professionals" on pages 14-15 for instructions on how to apply.

Application packages, including all required supplementary materials, must be postmarked no later than the deadline date for your category. See the Application Calendar inside the front cover of these guidelines. **Late applications and applications determined by the Program and Panel to be incomplete will be rejected.** The Arts Endowment will **not** accept any application materials by electronic transmission (e.g., FAX).

**Instructions for Completing
Organization Grant Application
Form NEA-3 (Rev.)**

These instructions are keyed to the numbered sections of the application form found immediately following. Please note that this booklet contains **one** Organization Grant Application Form NEA-3 (Rev.), and **one** copy of required Supplementary Information Questions. If you plan to apply in more than one category and/or in consecutive years, please make photocopies of the blank Organization Grant Application Form and applicable supplementary information questions.

Before photocopying the blank Organization Grant Application form NEA-3 (Rev.), please attach the NEA mailing label found on the back cover of this guideline booklet (see instructions below).

All materials must be typed in full; handwritten applications will be rejected.

- I. **Applicant organization.** The name as provided here must be identical to that in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government.
 - **USE NEA LABEL** (if available). Please check the back cover of this guideline booklet for the National Endowment for the Arts peel-off mailing label. If it is present, it will contain an NEA number directly above the organization's name. Attach the NEA label in box 1. Cross out any errors and print the correct information on the label. Add any missing items such as suite (unit) number and zip code information.
 - **ADDRESS CHANGE.** If the address on the mailing label is not correct, cross out the old address and **print** the new address on the label.
 - **ORGANIZATION NAME CHANGE.** If your organization's name has changed, cross out the former name and print the new name on the label.
 - **WHY USE THE NEA LABEL?** The NEA mailing label is designed to speed processing at the Arts Endowment and to prevent common errors that delay the processing of your grant application.
 - **NO NEA LABEL.** If you did not receive a NEA label, type your organization's name, address, and zip code in the space provided.
- II. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. Except for Collection Maintenance survey projects, a grant period of more than one year is generally allowed.
- III. **Employer I.D. Number.** Employer Identification Number (EIN) as assigned by the Internal Revenue Service. Do **not** use a Social Security Number.
- IV. **Category under which support is requested.** Please indicate the appropriate category:

Museum Training	Conservation
Presentation of Collections	Collection Maintenance
Education	Special Exhibitions
Catalogue	Special Projects
- V. **Summary of estimated costs** is a recapitulation of direct costs as shown on the second and third pages of the application form. See instruction X for further explanation.

VI. Total amount requested from the National Endowment for the Arts.

The amount requested should be rounded to the nearest \$100. As these are matching grants, the amount shown here must not be more than 50% of the Total Project Costs in Section V. Please refer to each category for special matching requirements.

If the application is for a Treasury Fund grant, the amount shown here must not be more than 25% of the Total Project Costs. Treasury Fund applicants should read carefully the information on page 38.

This total amount requested from the Endowment should, when added to the total cited in Section XI ("Total Contributions, Grants, and Revenues"), equal the total cost of the project.

VII. Estimated number of persons expected to benefit from this project is the total audience members, participants, students, or others (excluding are employees and performers) who are anticipated to benefit directly.

VIII. Summary of project activity. Use only the space provided to specify clearly the nature and significance of the project and the purpose for which the funds are requested. The opening sentence should succinctly describe the project. Use standard size type; **do not** photoreduce.

IX. Organization total fiscal activity.

A. Expenses should include Arts Endowment projects funded and anticipated.

B. Contributions, grants, and revenues should include Arts Endowment grants received and anticipated.

Units of larger organizations, such as university museums, should show the fiscal activity of the unit **only** and not that of the parent organization.

X. Budget breakdown of summary of estimated costs.

A. Direct costs are those which can be specifically identified with the project.

- 1. Salaries and wages** must be estimated at rates no less than the prevailing minimum compensation as set out in the Code of Federal Regulations. See page 34. Fringe benefits may be included here only if not included as direct costs.
- 2. Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than \$5,000 per unit or with an estimated useful life of one year or less.
- 3. Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. Foreign travel, if any is intended, must be specified in this section.
- 4. Permanent equipment** includes purchased equipment costing \$5,000 or more per unit with an estimated useful life of more than one year. Written justification should include a brief description of the items, and technical specifications where relevant.

(Continued on next page)

***5. Fees for services and other expenses** includes consultant and artist fees, honoraria, contractual services, rental of space or equipment, postage, photocopying, telephone, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. For films, catalogues, and other major expenses, provide a breakdown of costs. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

*Costs of program accommodations for people with various disabilities (e.g., sign language interpreters, cassette recordings of printed materials or large print labeling and brochures, audio description, hearing amplification systems) are generally eligible project costs.

B. Indirect costs are generally those overhead or administrative costs not readily assignable to a specific project. They may be computed by the application of an indirect costs rate established as a result of negotiation with the National Endowment for the Arts Office of Inspector General, Room 207, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506-0001, or another Federal agency. A copy of the agreement **must** accompany the application.

XI. Contributions, grants, and revenues. The Arts Endowment generally requires each applicant to obtain at least half the total cost of each project from non-Federal sources. Specify all sources of matching funds and indicate whether funds are anticipated or received. Funds from other Federal agencies that also fund museums may not be used to match Arts Endowment Museum Program grants.

A. Contributions:

1. **Cash** donations (e.g., operating budget, memberships, contributions, etc.) anticipated for the project, and
2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.

B. Grants include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not list any Arts Endowment grants anticipated or received.) A grant is generally characterized by written authority to spend up to a specific amount for a specified purpose.

C. Revenues include all other earned funds, regardless of source, expected to be used on this project.

XII. Application to Other Federal Funding Sources. Indicate any Federal sources to which you have applied or intend to apply for support of the project or program outlined in your application. Funds from other Federal agencies that also fund museums may not be used to match Arts Endowment Museum Program grants.

XIII. Final Reports on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 must be submitted to maintain eligibility. Do **not** include with your application package (see page 8).

XIV. Delinquent Debt. Applicant certifies that it is not delinquent on any Federal debt or, if it is, provides explanatory information. Examples of relevant debt include delinquent taxes, audit disallowances,* benefit overpayments.

*Recipients of a "Notice of Grants Cost Disallowance" letter who have not repaid the disallowed amount or who have not resolved the disallowance are considered to be delinquent.

XV. Certification must bear an original signature on all copies by an official of the applicant organization with legal authority to obligate the organization (Authorizing Official). See also "Assurance of Compliance" on pages 34-37.

**Museum
Fiscal Years
1995 and 1996**
Organization Grant Application Form NEA-3 (Rev.)

(44)

Applications must be submitted in triplicate and mailed together with other required materials to: Information Management Division/MM, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506-0001 (overnight mail zip code: 20004). **ALL INFORMATION MUST BE TYPED.**

LABEL
(See page 41)

Use the
NEA label.
Otherwise
please
type.

 LABEL
HERE

I. Applicant Organization (official IRS name)

Address (number and street)

Address (number and street)

City

State

ZIP code

OMB No. 3135-0053 Expires 8/31/96

II. Period of support requested:
(month/day/year)

 Starting / /

 Ending / /
III. Employer I.D. Number:
IV. Category (check one) **under which support is requested:**

- ☐ **Museum Training** (52)
☐ **Conservation** (31)
☐ **Presentation of Collections** (46)
☐ **Collection Maintenance** (32)
☐ **Education** (51)
☐ **Special Exhibitions** (42)
☐ **Catalogue** (44)
☐ **Special Projects** (60)

V. Summary of estimated costs (recap of Section X on pages 46-47)

(rounded to nearest \$100)

A. Direct costs
 Salaries and wages \$ _____
 Fringe benefits _____
 Supplies and materials _____
 Travel _____
 Permanent equipment _____
 Fees and other _____
 Total direct costs \$ _____

B. Indirect costs _____
 Total project costs \$ _____

VI. Total amount requested from the National

Endowment for the Arts \$ _____

NOTE: This amount (Amount requested): \$ _____

PLUS Total contributions, grants, and revenues (see XI on page 47): .. + _____

MUST EQUAL Total project costs (V. above) = _____

**VII. Estimated number of persons
expected to benefit from this
project:**
VIII. Summary of project activity (Complete in space provided. DO NOT reduce copy or continue on additional pages.)

IX. Organization total fiscal activity

- A. Expenses**
B. Contributions, grants, & revenues (Income)

Most recently completed fiscal year

 1. \$ _____
 1. \$ _____

Estimated for fiscal year relating to grant period

 2. \$ _____
 2. \$ _____

Authorizing Official (see XV. on page 48):

 Name (type) ☐ Mr. ☐ Ms.

Title (type)

Telephone (area code)

Fax Number (area code)

Date signed (month/day/year)

(Signature) x

Project Director:

 Name (type) ☐ Mr. ☐ Ms.

Title (type)

Telephone (area code)

Fax Number (area code)

Date signed (month/day/year)

(Signature) x

X. Budget breakdown of summary of estimated costs

2

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	\$

Total salaries and wages \$

Add fringe benefits \$

Total salaries and wages including fringe benefits \$

2. Supplies and materials (list each major type separately)

\$

Total supplies and materials \$

3. Travel

a. Transportation of personnel
No. of travelers

from to \$

Total transportation of personnel \$

b. Subsistence
No. of travelers

No. of days Daily rate \$

Total subsistence \$

Total travel (a. + b.) \$

X. Budget breakdown of summary of estimated costs (continued)

3

4. Permanent equipment

\$

--

Total permanent equipment \$

5. Fees for services and other expenses (list each item separately)

\$

--

Total fees and other \$

B. Indirect costs

Rate established by attached negotiation agreement with National Endowment

for the Arts or another Federal agency Rate _____ % Base _____ \$

XI. Contributions, grants and revenues (for this project)

A. Contributions

1. Cash (list each major item)

\$

--

Total cash \$

2. In-kind contributions (list each major item)

--

Total in-kind \$

Total contributions (1. + 2.) \$

B. Grants (do not list any Arts Endowment grants anticipated or received)

--

Total grants \$

C. Revenues (list each major item)

--

Total revenues \$

Total contributions, grants and revenues for this project \$

or do you intend to apply this year or next, for support of this project or program?

XIII. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

_____ Yes _____ No

If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

XIV. Delinquent Debt

Are you delinquent on repayment of any Federal debt? _____ Yes _____ No

If yes, provide explanatory information on a separate sheet.

XV. Certification

The Authorizing Official listed on the front page of the Organization Grant Application Form NEA-3 (Rev.), and any additional Authorizing Official listed below, certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 34-37 in this guideline booklet.

Authorizing Official (DO NOT DUPLICATE AUTHORIZING OFFICIAL LISTED ON PAGE 45.)

Signature _____ X _____
Date signed _____

Name (type)

Title (type)

Telephone (area code)

BE SURE TO DOUBLE CHECK THE "SUBMITTING YOUR APPLICATION" SECTION ON PAGE 39 AND "SPECIAL APPLICATION REQUIREMENTS" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS AND APPLICATIONS DETERMINED BY THE PROGRAM AND PANEL TO BE

INCOMPLETE WILL BE REJECTED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The National Endowment for the Arts is authorized to solicit the information in this application by 20 U.S.C. section 954 et seq. (the National Foundation on the Arts and the Humanities Act of 1965, as amended). The information contained in the application (including all supplementary materials, such as work samples, submitted with the application) is used in the grant review process. All application materials may be subject to review by the National Council on the Arts in open meeting. The information in your application also may be used for statistical research, analysis of trends, and for Congressional oversight purposes. This information may also be provided to the public upon request after the conclusion of the Endowment's deliberative process, subject to certain exemptions contained in the Freedom of Information Act and, in the case of individuals the Privacy Act (5 U.S.C. sections 552 and 552a, respectively). By submitting a signed application, you are acceding to the conditions described herein. Failure to provide all requested information may result in the rejection of your application.

Museum Training/Graduate-Level Training Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **three** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 13.

1. How many students are expected to participate in your program during the period for which Endowment support is requested?
 2. What is the teacher/student ratio?
 3. Please describe the specific museum experience of the teacher(s) involved in your program and, if applicable, the degree to which professionals from cooperating museums participate in course planning and teaching. Resumes must also be enclosed.
 4. Please indicate the required number of courses in art history in the training program and their relationship to the full curriculum.
 5. Please describe any intern program or other on-the-job training included in your program.
 6. Please describe efforts to provide opportunities for culturally diverse participation in your training.
 7. Please provide a brief evaluation of the results of this program to date, including, if applicable, a list of museum positions currently held by members of the three most recent graduating classes.
-

Museum Training/Internships and Apprenticeships Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **three** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 13.

1. What is the length of the proposed Internship/Apprenticeship?
 2. Please describe any previous internship (or apprenticeship) programs or projects your museum has had.
 3. How will the interns (or apprentices) be recruited? Please describe efforts to provide opportunities for culturally diverse participation in your internship/apprenticeship program.
 4. Please describe the activities in which the interns (or apprentices) will be involved. Be specific.
 5. How much supervision will the interns (or apprentices) receive, and by whom?
 6. How will the interns (or apprentices) be evaluated?
-

Presentation of Collections Supplementary Information Questions

Please answer questions 1-2 in the space provided on this form and submit it in triplicate with your application. Please answer questions 3-12 (see following page) on separate sheets. See also "Special Application Requirements" on page 18.

1. If a publication is planned, please provide the following information:

Total number of pages	_____	Translation cost	\$ _____
Black/white illustrations	_____	Total cost	\$ _____
Color plates	_____	Unit cost	\$ _____
Total run	_____	Sales price	\$ _____
Is acid-free paper stock to be used?*	_____	Anticipated revenues from publication sales	\$ _____

*(The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing and included in your application package.)

2. Please provide a breakdown of publication costs:

Design	\$ _____
Photography	\$ _____
Printing	\$ _____
Other (please list)	
_____	\$ _____
_____	\$ _____
_____	\$ _____

Presentation of Collections

Supplementary Information Questions (continued)

Please answer questions 3-12 on separate sheets. (Number each answer to correspond to the question.) Your answers must not exceed **four** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 18.

3. Please provide the title of reinstallation/exhibition (if known) and projected dates.
 4. Has the collection ever been exhibited? If so, when, and under what circumstances?
 5. Please describe the need for this project and explain how it complements the goals of your institution. State briefly the significance of the collection.
 6. Explain how the reinstallation (or exhibition) will present the collection in a more effective way.
 7. Please describe any education programs or interpretive materials that will be employed to enhance public response to the reinstallation/exhibition.
 8. Please describe the qualifications of the individual(s) who will be responsible for this project. If a publication is planned, please describe qualifications of authors. Resumes must also be enclosed.
 9. Please describe any similar projects the museum has previously undertaken. (Indicate whether or not funded by the Arts Endowment.)
 10. If this request is for touring a portion of your permanent collection, please indicate the exhibitors and their degree of commitment. How will costs be shared by participating museums?
 11. If the exhibition will be available on a rental basis, what will the cost be: (a) if this exhibition is assisted by the Arts Endowment? (b) if it is not assisted by the Arts Endowment?
 12. If a publication is planned, describe the relationship of the catalogue to the exhibition. For what audience is it intended? How will it be distributed and who will hold copyright?
-

Education Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **four** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 20.

1. Please describe the need for this project, how it complements the goals of your institution, and how it relates to the overall objectives of your education program.
 2. Please describe the qualifications of the individual(s) who will be responsible for this project. Resumes must also be enclosed.
 3. Please describe any similar projects the museum has previously undertaken. (Indicate whether or not funded by the Arts Endowment.)
 4. Whom is this project intended to serve?
 5. Please describe the various components of the project and how they will be presented and made available to the targeted audience.
 6. Please describe any efforts to increase culturally diverse participation in your project.
 7. Will fees be charged for the services to be provided? If so, on what basis?
 8. How will this project be evaluated? If it is an existing program, has it been evaluated in the past? Describe the evaluation methods and results.
 9. For applications requesting support for training of museum docents only, please describe: (1) the various components of the project and how they relate to the museum's overall docent program; (2) how many docents are expected to participate; and (3) how they will be supervised and evaluated.
 10. For Programming with Schools, please describe:
 - a. The various components of the project and curriculum materials to be developed.
 - b. Amount of time students will devote to museum component and classroom component of the project.
 - c. Extent of collaboration between museum staff, teachers, and school administrators.
-

Catalogue Supplementary Information Questions

Please answer questions 1-2 in the space provided on this form and submit it in triplicate with your application. Please answer questions 3-8 (see following page) on separate sheets. See also "Special Application Requirements" on page 22.

1. If a publication is planned, please provide the following information:

Total number of pages	_____	Translation cost	\$ _____
Black/white illustrations	_____	Total cost	\$ _____
Color plates	_____	Unit cost	\$ _____
Total run	_____	Sales price	\$ _____
Is acid-free paper stock to be used?*	_____	Anticipated revenues from publication sales	\$ _____

*(The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing and included in your application package.)

2. Please provide a breakdown of publication costs:

Design	\$ _____
Photography	\$ _____
Printing	\$ _____
Other (please list)	
_____	\$ _____
_____	\$ _____
_____	\$ _____

Catalogue Supplementary Information Questions (continued)

Please answer questions 3-8 on separate sheets. (Number each answer to correspond to the question.) Your answers must not exceed **three** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. **Please note:** For documentation projects involving computerization, answer all questions except 7. For catalogue projects, answer all questions except 8. See also "Special Application Requirements" on page 22.

3. Please describe the significance of the collection and whether or not it has ever been exhibited and/or catalogued. Also state briefly the need for this project.
 4. Please describe the qualifications of the authors and/or personnel primarily responsible for this project. Resumes must also be enclosed.
 5. Please describe the progress of the project thus far--research, writing, software selection and data entry for computerization projects--and your timetable for completion.
 6. Please describe how this project complements the goals of your institution and any similar projects the museum has previously undertaken. (Indicate whether or not funded by the Arts Endowment.)
 7. If a publication is planned, for what audience is it intended? How will it be distributed and who will hold copyright?
 8. Please provide technical specifications of software, why you chose this particular software program, and how the program's capabilities address the needs of staff and/or the public. With which other software will the system be compatible and the information retrievable? Who will hold copyright?
-

Conservation Planning Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **two** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 24.

1. Please provide the name of your institution's conservator/consultant and describe his/her qualifications. A resume must also be enclosed.
 2. Describe how the survey will be conducted and which members of your staff will assist the conservator/consultant. (If applicable, note whether objects will be framed/unmatted.)
 3. Please describe the significance of the collection(s) to be affected by this project.
 4. How much have you spent over each of the last three years for conservation of the permanent collection? Briefly describe these projects.
-

Conservation Treatment Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **two** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on pages 24-25.

1. How does this project fit into your institution's overall conservation needs?
 2. Where will the conservation work be done? Who will be responsible for it? Please describe his/her qualifications. Resumes must also be enclosed.
 3. What is the importance of the object(s) to be conserved and the significance of the object(s) to the museum's collections?
 4. What measures have been undertaken to assure that the object(s) will be stored and/or displayed under proper environmental conditions following conservation?
 5. For outdoor sculpture, describe the maintenance program to be implemented.
 6. How much have you spent over each of the past three years for conservation of the permanent collection? Please briefly describe these projects.
-

Conservation Treatment Report

Name of Applicant: _____

You **must** submit with your application one copy of this Treatment Report for each object or group of objects to be conserved. **Information submitted in other formats is not acceptable.**

Please have the following treatment report completed and signed by a conservator. Use photocopies of this form for reports on each additional object.

Name of conservator: _____

Date of examination: _____

Artist: _____

Title of work: _____

Date: _____

Medium: _____

Dimensions: _____

In the space provided, describe the condition of this work. Use the reverse of this sheet if necessary.

Provide a detailed description of your proposed treatment and the materials/equipment to be used. Use reverse side of this sheet if necessary.

Signature of Conservator

Date of Examination

Purchase of Equipment Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **one** single-sided page (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 25.

1. What are your institution's overall conservation needs and how will this equipment help address those needs?
2. Please provide a detailed description of the equipment, including technical specifications.

Conservation Training Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **three** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 25.

1. Please describe your conservation facilities.
 2. How many students are expected to participate in your program during the period for which Endowment support is being requested? Please describe the activities in which the interns/students will be involved. Be specific.
 3. How will the interns/students be recruited? Please describe efforts to provide opportunities for culturally diverse participation in your program.
 4. Please describe the qualifications of the teaching staff and the type and extent of supervision the interns/students will receive. Resumes must also be enclosed.
 5. How will the interns/students be evaluated?
 6. If your institution has previously undertaken a conservation training program, please provide a brief evaluation of the results of this program, including information on the placement of previous interns/students for the past three years.
-

Collection Maintenance Supplementary Information Questions

On separate sheets, please answer the following questions in the order presented here. (Number each answer to correspond to the question.) Your answers must not exceed **three** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 27.

1. Please describe the scope and the significance of your institution's collection, or aspect(s) of the collection to be affected by this project.
 2. Who will be responsible for undertaking the survey or implementation? Please describe his/her qualifications. Resumes must also be enclosed. Indicate the members of the staff who will be involved in planning and supervising this project.
 3. Describe the present condition of the facilities that will be renovated and the urgency to improve storage, security, and/or climate control.
 4. For Implementation projects, describe the new equipment/system to be installed and the scope of the renovation which will be undertaken to address the needs described in item 3.
 5. How will this project effect long-range preservation of the collection(s)?
 6. Please attach one copy of:
 - a) estimates for Survey projects.
 - b) complete surveys for Implementation projects.
 - c) bids or estimates for Implementation projects.
 - d) technical specifications of equipment/systems to be purchased.
-

Special Exhibitions Supplementary Information Questions

Please answer questions 1-5 in the space provided on this form and submit it in triplicate with your application. Please answer questions 6-15 (see following page) on separate sheets. See also "Special Application Requirements" on page 29.

1. Exhibition title (Indicate if this is only a working title):

2. Projected exhibition dates:

3. Please list all anticipated revenues for this exhibition. If some anticipated revenues will not be used to offset costs of the exhibition, please briefly explain why.

Admission charges to exhibition	\$ _____
Catalogue sales/royalties	\$ _____
Rental fees from borrowing institutions	\$ _____
Other	\$ _____

4. Publication format, costs, and revenues:

Total number of pages	_____	Translation cost	\$ _____
Black/white illustrations	_____	Total cost	\$ _____
Color plates	_____	Unit cost	\$ _____
Total run	_____	Sales price	\$ _____
Is acid-free paper stock to be used?*	_____	Anticipated revenues from publication sales	\$ _____

*(The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing and included in your application package.)

5. Please provide a breakdown of publication costs:

Design	\$ _____
Photography	\$ _____
Printing	\$ _____
Other (please list)	\$ _____
_____	\$ _____
_____	\$ _____
_____	\$ _____

Special Exhibitions Supplementary Information Questions (continued)

Please answer questions 6-15 on separate sheets. (Number each answer to correspond to the question.) Your answers must not exceed **five** single-sided pages (8-1/2 inches by 11 inches) for this section. Each page must be numbered, labeled with the applicant's name, and submitted in triplicate with the application. See also "Special Application Requirements" on page 29.

6. How does the exhibition fit into your exhibition policies and direction? Why is it important that your institution organize or participate in it? (This should **not** be a repetition of the Project Description on page 1 of the application.) For Borrowed Exhibitions, indicate how the exhibition may promote access to the arts in your region and/or provide an opportunity to see art not generally seen by your audiences.
 7. Please describe the importance of this exhibition and what contribution it will make to knowledge of the subject.
 8. Who will be the curator(s) of the exhibition? Please describe briefly his/her qualifications as related to this exhibition. Resumes **must** be included in your application package.
 9. If the exhibition is to be circulated, please list exhibitors, their degree of commitment, and dates of tour as far as known. How will costs be shared by participating museums? If the exhibition is available on a rental basis, what will the fee be (a) if this exhibition is assisted by the Arts Endowment? (b) if it does not receive Arts Endowment assistance? If you are borrowing this exhibition, list costs such as rental fees to be paid to the institution organizing the exhibition.
 10. Please describe any education programs or interpretive materials that will be employed to enhance public response to the exhibition.
 11. Please describe the publication(s) you are planning in conjunction with the exhibition. Who will be the author(s)? Please provide brief biographical information, if different from Question 4. Resume(s) must also be submitted as part of your application package. For what audience is each publication intended? How will it be distributed and who will hold copyright?
 12. What other publications--catalogues, books, comprehensive articles--have been produced during the past few years on the same subject? If material has been published, in what ways will your publication differ?
 13. Please describe measures that will be taken to protect works in the exhibition, including security, fire protection, and climate control systems.
 14. Describe briefly the qualifications of personnel supervising and handling, packing, and installing.
 15. If the works to be shown are of a particularly fragile nature, describe any special precautions that will be taken to protect them.
-

Submission of Slides Supplementary Information Sheet

Please complete this form and include it in your application package if you are submitting slides.

Name of Applicant: _____

Up to 15 slides will be projected for the Special Exhibitions panel. Up to 10 slides will be projected for all other categories. Additional slides may be submitted and will be made available to the panel at the panel's request. Slides should be numbered and keyed to the chart below. Be sure each slide is labeled with the applicant's name and the artist's name. Check the appropriate box to indicate whether the slide is of a specific work to be included in the project or a representative example.

Slide	Artist's Name	Title of Work	Date	Specific Work	Sample Work
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

**Museum
Fiscal Years
1995 and 1996****Individual Grant Application Form NEA-2 (Rev.)**

Applications must be submitted in triplicate and mailed together with other required materials to: Information Management Division/MM, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506-0001 (overnight mail zip code: 20004)

1. Name (last, first, middle initial)

4. U.S. Citizenship

☐ Yes ☐ No (Visa Number: _____)

5. Professional field or discipline:

2. Present mailing address/phone

6.

Birth Date

Place of Birth

Social Security Number

7. Period of support requested:

Starting _____
month day yearEnding _____
month day year

3. Permanent mailing address/phone

8. Description of proposed activity:

9. Amount requested from the National Endowment for the Arts: \$ _____

Allocated as follows: Time \$ _____ Materials \$ _____ Travel \$ _____

10. Career summary or background (Please also include a resume with your application package.)

11. Education

Name of institution	Major area of study	Inclusive dates	Degree

12. Fellowships or grants previously awarded

Name of award	Area of study	Inclusive dates	Amount

13. Present Employment

Employer	Position/Occupation

14. Prizes/Honors received	Membership professional societies

15. Final Reports

Have you submitted required Final Report packages on all completed grants from any Arts Endowment program since (and including) Fiscal Year 1984?

If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application

Yes ☐ No ☐

16. Delinquent Debt

Are you delinquent on repayment of any Federal debt (e.g., student loans, delinquent taxes)?

Yes ☐ No ☐ If yes, provide explanation information on a separate sheet.

17. Certification: I certify that the foregoing statements are true and complete to the best of my knowledge. I also certify that, in compliance with the Drug-Free Workplace Act of 1988, I will not engage in the unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance in conducting any activity with the grant.

Signature of applicant: _____

Date: _____

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The National Endowment for the Arts is authorized to solicit the information in this application by 20 U.S.C. section 954 et seq. (the National Foundation for the Arts and the Humanities Act of 1965, as amended). The information contained in the application (including all supplementary materials, such as work samples, submitted with the application) is used in the grant review process. All application materials may be subject to review by the National Council on the Arts in open meeting. The information in your application also may be used for statistical research, analysis of trends, and for Congressional oversight purposes. This information may also be provided to the public upon request after the conclusion of the Endowment's deliberative process, subject to certain exemptions contained in the Freedom of Information Act and, in the case of individuals, the Privacy Act (5 U.S.C. sections 552 and 552a, respectively). By submitting a signed application, you are acceding to the conditions described herein. Failure to provide all requested information may result in the rejection of your application.

SLUA
NEA
612
1995/1996

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

Official Business

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

Official Business

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

Official Business



Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506-0001

Official Business

FY 95/96 Museum Program

Application Acknowledgment Card

Please address the reverse side of this card to yourself and include it in your application package. This card will be returned to you to acknowledge receipt of your application at the National Endowment for the Arts.

Project Title

In all future inquiries, please refer to your application number which is:

Application Number--Arts Endowment Use Only

Date

If additional Application Acknowledgment Cards are needed, please see page 39.

FY 95/96 Museum Program

Application Acknowledgment Card

Please address the reverse side of this card to yourself and include it in your application package. This card will be returned to you to acknowledge receipt of your application at the National Endowment for the Arts.

Project Title

In all future inquiries, please refer to your application number which is:

Application Number--Arts Endowment Use Only

Date

If additional Application Acknowledgment Cards are needed, please see page 39.

FY 95/96 Museum Program

Application Acknowledgment Card

Please address the reverse side of this card to yourself and include it in your application package. This card will be returned to you to acknowledge receipt of your application at the National Endowment for the Arts.

Project Title

In all future inquiries, please refer to your application number which is:

Application Number--Arts Endowment Use Only

Date

If additional Application Acknowledgment Cards are needed, please see page 39.